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AND INFORMATION

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record research

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Biography &
Discography
compiled by
Bob Gottlieb

BUDDY CLARK

The Voice of Romance



DISCO-ING IN GEORGE BLACKER

THE DISCOGRAPHICAL INSTITUTE - A MODEST PROPOSAL

Some time ago, when I reopened the subject of my proposed discographical data sheet, I said I'd devise it with the intention of using it to gather data to be stored in, collated and organized by and made available to all comers from a clearing house of discographical information. I didn't go into much detail then about the Discographical Institute (a good working name for it, no?), partly because I hadn't given it the additional thought it warranted, partly because I had other fish to fry in that column. Well, I've fried those fish, so let's take a closer look at the Discographical Institute-as I envision it.

In my opinion, the Jazz Museum and the Institute of Jazz Studies are not paying enough attention to discographical research and data gathering. To date, this has had to be carried on by various private individuals, most of them operating with relatively limited funds and on a part-time basis. Still, these people have accomplished much, without which the art of discography would be much the poorer. I've seen the data books compiled over a period of more than 20 years by Carl Kendziora, and having dabbled in the business myself of late, I can well appreciate the dimensions of what he's done. Similar work has been done by others: Perry Armagnac, Hal Flakser, Dan Mahony and Lenny Kunstadt, to name just a few. I have tried to model my own investigations along those lines--how successfully, I'm not sure.

It is my opinion that all this work, commendable as it is, has one handicap: it is still more or less scattered among its several owners, and not all of it is readily available to other investigators who might be able to use it to further their own researches. Moreover, the data is not always properly integrated; that is, it is not so combined as to allow the weakness of one person's work to be strengthened by another's. I'm sure most of you have seen issue 51/52 of this publication, devoted to an in-depth study of Pathe and Perfect records. It was made up in part by combining the work of Carl Kendziora and Perry Armagnac with that of Bob Colton and Lenny Kunstadt. The result, to paraphrase an old platitude, is familiar to every schoolboy--especially if he's a discographer.

Why, you may ask, is so much of the work of these people not easily accessible to the outside investigator? Mostly, it's because they haven't the time to make it available to all and sundry. In many cases, it's all they can do to keep up with additions to their work. Much as they might like to help others, they cannot always do so; there just isn't world enough and time.

Enter, with a flourish of trumpets (Bix and Louis please note) the Discographical Institute! When once properly set up and organized, it should be able to supply information on any aspect of discographical research to anyone who needs it -- for a nominal fee.

The Institute, as I see it, will probably not have a collection of records; that will either come later, or perhaps it could be left to some other organization. I do have some ideas about records, but would prefer to discuss them later. The most important stock in trade of the Institute will be record data -- as much of it as it can get, all of it arranged so as to be easily retrieved.

The data can be stored in two forms: printed paper, such as file cards, and in some form of memory storage device. This latter can be one of two things: a computerized memory bank or, if this is too expensive, punched cards or tape. I'm not sure how much information can be stored on a standard IBM punch card. If it can hold the fullest possible data on a single phonograph record, I'd say use it. If, for any reason, it can't print out label name, catalog number, diameter, speed, type of cut and recording (lateral, vertical, acoustic or electric), master numbers, titles, composer and artist credits for both sides -- all on one card, I'd say forget it. I have an alternative form of storage in mind. This is punched paper tape such as is used for teletype machines. The full data for each record, in catalog number sequence, is punched onto a length of this paper tape. Depending on the length of tape for each record and the total capacity of a reel of this tape, a number of reels of tape are made up, each containing data on X number of records. If certain records are untraced, the tape is punched to print out that fact on a sheet of paper against its catalog number. If the missing data turns up later, a new length of tape can be made for that record and spliced into the reel at the appropriate place. A similar tape can be made up for master numbers. . . . For the researcher who comes to the Institute in person, data may be stored on 3x5 file cards, which would be kept in drawers (but not removable therefrom), so he could copy what he needed from them.

The Institute should also have as extensive a collection as can be assembled of discographical publications, old music trade journals, etc., on microfilm and/or the actual publications themselves. Obviously, most of it would have to be microfilm, obtained from outside sources. Few people have complete files of "Talking Machine World", "The Phonoscope" or any similar journals in their

continued on page 3,

DIGGIN' THE GROOVES BOB DAVENPORT

Once again I'm possessed by the doldrums because of a very dry period of re-issue LP's. ---A recent law passed here in California had a lot of merit in knocking the pirates out of business; these persons have done nothing to further the arts, but rather have hurt it to make a quick buck and, the sad part of this legislation, is that it also crippled the small businessman who has been trying to bring to collectors the great music from out of the past that the major companies who own the masters have refused to release, for the most part. Of course many of these re-issue labels are made in California so you can see what this has done to their small businesses, despite efforts of people like myself and others to get the legislature to make some changes in that bill before it was presented, and passed.

All of this coupled with nothing from Columbia and Monmouth Evergreen in recent months (both who have been quite active in the re-issue field at times), has left the field wide open for FRANK DRIGGS' produced BLUEBIRDS at RCA, and I DO have five new ones to tell you about this issue:

We lead off with a debut artist on Bluebird: On AXM2-5517, ARTIE SHAW'S VOL. 1 in THE "COMPLETE" SERIES. As with all of these Bluebirds, this is a 2-LP set, and it covers the 1938-39 period. Helen Forest does most of the vocal work, although Tony Pastor and Billie Holiday are also heard, along with a generous sprinkling of instrumentals, all in this presentation of 34 tunes.

Continuing THE "COMPLETE" SERIES, this time BENNY GOODMAN'S VOL. 3, is our item of interest, all from the 1936 period. There are a couple of vocals by Ella, and one by Hamp, but for the most part the vocal load is handled by Helen Ward. But the BG QT. is also in evidence here, and this is a must for Goodman collectors. (AXM2-5532)

A surprising item next on AX2-5524 is called "EASY DOES IT" and features THE SMOOTHIES, that smooth trio (made up of Charlie Ryan, Little Ryan, and at various times Arlene "Babs" Johnson, or Rosalind "Babs" Stuart). As most of you know I'm sure they held the vocal trio spot with the late Hal Kemp's band from 1939 to about 1940. They had been with Fred Waring in 1932, and also were a featured act. A lot of the items here are with the Kemp band, although not all. Included are some of their hits, like "LOVE FOR SALE", "YOU'RE AN OLD SMOOTHIE", "LOVE FOR SALE", "THREE LITTLE FISHIES", and others.

AXM2-5514 is VOL. 2 OF THE "COMPLETE GLENN MILLER" and is of the 1939 era. Kay Starr's "BABY ME" is included, but most of the vocal assignments are to the regulars like Tex, Ray, Marion and The Mods.

One of the interesting items in this 2-LP set is the bit of dialogue that Ray and Tex engage in on "THE LITTLE MAN WHO WASN'T THERE". As all Miller fans know, Tex and Glenn frequently did this on their broadcasts, and a few examples have found their way on records. --With all the Miller material available on re-issue LP's it's difficult not to duplicate, but I think you'll find some interesting numbers here that certainly haven't been over-done, like: "CAN I HELP IT", "BASKET WEAVER MAN", "STARLIT HOUR", "OUT OF SPACE" and several others.

Last in this current series (actually released in the Feb./March period) is a fine jazz item on AXM2-5516, titled "MASTER MUSICALIAN", and a fitting title for the late SIDNEY BECHET, one of the greatest exponents of the Soprano Sax I've ever heard. The numbers included here cover a wide period from 1932 clear up to 1941, and some of the legendary jazz figures who are present are: Tommy Ladnier, Mezz Mezzrow, Wellman Braud, Cliff Jackson, Big Sid Catlett, Baby Dodds, Earl Hines, J. C. Higginbotham, J. C. Heard, Willie "The Lion" Smith, Manzie Johnson, Everett Barksdale, Charlie Shavers, and that's just a few!

Now I'd like to take a moment to acquaint you all with some items not newly released, and most of you more astute collectors will probably already know of them; but, since there may be some of my readers who may not be aware of them, and because I think they are important enough, I would like to briefly list them for you. Actually I just got these myself during a brief visit with my old friend SAUL ZAENTZ of FANTASY RECORDS. I had stopped by Fantasy to offer my congratulations to Saul for recently capturing the big sweep at the Academy Awards for his film "ONE FLEW OVER THE CUCKOO'S NEST", when during the discussion he told me about these items, and he felt that I might be able to use them during my nostalgia radio show over K P L S in Santa Rosa, Ca. So for the record, (I've got to stop punning around!) Be it ever so late, here they are:

MILESTONE M-47021 (2-LP set) MA RAINEY. These are some of her releases from 1924-1928.

MILESTONE M47018 (2-LP set) JELLY ROLL MORTON. The 1923-24 period, featuring piano solo's and the bands.

RECORD RESEARCH News MAGAZINE

NEWS NEWS*NEWS*NEWS NEWS*NEWS*
-- ATTENTION: DUE TO LATEST POSTAGE RAISE IT BECAME REALLY NECESSARY TO RAISE OUR PRICES. IT'S NOW \$4.00 FOR 10 ISSUES INSTEAD OF \$4.00 FOR 12 ISSUES. THIS TOOK EFFECT WITH OUR LAST ISSUE 139/140..

-- BUDDY CLARK.. Thanks to compiler BOB GOTTLIEB we are now happy to print the blog and discog of the great vocalist Buddy Clark. There is a fine fan club in operation with many members. You're definitely very welcome to join. Write to BOB GOTTLIEB, 2008 DUTTON AVENUE, WACO TEXAS 76706 for details.

-- One of the most fascinating projects which will be forthcoming is the BLACK PATTI research endeavor engineered by veteran researcher, HENRY HENRIKSEN of Minneapolis Minn. What began as a survey of what was issued on the very rare 20s BLACK PATTI label - has developed into a very major historical probe into the life of MADAME SISSIERETTA JONES who was called BLACK PATTI -and whose name was used for the record label. She was still alive during the period (1927) of this record label. Some intense research is now in motion to find out if this great entertainer ever recorded. Her period of accomplishment was from about 1885 to 1915 and perhaps later. Her range of singing was from Grand Opera to spirituals and plantation songs. We ask our readers to check their records during this indicated period to see if they may be able to lift the veil of obscurity on her recordings.

If she did record it would be one of the most illuminating research discoveries and a major entry toward the growing enhancement of our Black musical heritage. Those of our readers who live in the PROVIDENCE Rhode Island locale we would appreciate it if they could try to locate any living relatives of Black Patti. This geographical location was apparently her last known home. Her full name was MATILDA SISSIERETTA JOYNER JONES. Any and all information on this great lady and the company named after her could be sent either to the compiler HENRY HENRIKSEN 3136 PILLSBURY AVE SOUTH, MINNEAPOLIS MINN 55408 or to our magazine. We're readying the project for publication in a forthcoming issue

--LAWRENCE "LARRY" LUCIE.... Another research project which has been gathering momentum as of late is to find out more about the very versatile and accomplished musical artist and guitarist, Larry Lucie. Thanks to Larry and his lady Lenore (she's the Nora Lee King of recording fame - and a very good musician) we are preparing this project for publication. -- Other publishing ventures in the future will include a research study into the life and recordings of BOB MERWIN Sr. by his son, Bob Merwin Jr.....

(continued on page 3)

"DIGGIN' THE GROOVES" (Continued)

MILESTONE M-47020 (2-LP set) NEW ORLEANS RHYTHM KINGS, JELLY ROLL MORTON also featured here, with the legendary group recorded in 1922 and 1923.

MILESTONE M-47017 (2-LP set) LOUIS ARMSTRONG AND KING OLIVER. Tasty early stuff here from 1923-24.

MILESTONE M-47019 (2-LP set) BIX BEIDERBECKE AND THE CHICAGO CORNETS. BIX here with the Wolverines, Sioux City and The Bucktown Five, all from the year 1924.

PRESTIGE P-24043 (2-LP set). EARL "FATHA" HINES. More modern stuff here from 1956, some piano solos, and some with a small group backing the "Fatha".

PRESTIGE PR-7645. This one (a single LP) features some HISTORICAL 1933 RECORDINGS by THE DUKE, FLETCHER, HENRY "RED" ALLEN, JOHN KIRBY, IVY ANDERSON, HARRY CARNEY HAWK, BIGARD, HODGES, and many others.

Well, time to put the old typewriter to bed until another issue.

Hope we've brought you some good news here, and that you'll continue to visit with us here in our little corner of RR. As always, you may direct any of your inquiries or comments to me at P. O. Box 3537, San Rafael, Ca. 94902. I enjoy hearing from all of my readers, and I'll try to get to all replies as soon as I can. Of course, an enclosed stamped envelope is also appreciated.

Have you ever thought of becoming an "OLDIE GROUPIE"?

DISCO-ING IN - (Continued)

cellars or attics. In addition to the microfilms, there should be some means of copying the microfilms to paper, or of Xeroxing the magazines if the library gets any.

Where will all this data come from? A variety of sources, as I inferred before. It is to be hoped that other institutional collections will contribute from their files. If necessary, someone from the Discographical Institute should be permitted access to these other collections for the purpose of gathering pertinent data. Ultimately, the Institute's data would be made available to other institutional collections if they wanted it. The contributions of private individuals would be actively sought; indeed, they'd be essential. A good part of the first years of the existence of the Institute would have to be spent not in originating new research, but in putting its gathered data into some semblance of proper organization. Here is where a lot of volunteer work would be needed. Once the greater part of the setting up is done, a full-time staff, probably not in excess of five persons, can easily handle the maintenance of existing data

and the additions that will be available from time to time, along with making information available to those who request it. I've said before, and herewith reiterate, that some sort of nominal fee would have to be charged for this service. I can't say what it would be, but it would have at least to cover postage, which is getting to be a pretty important factor in such things. Whether it would be a flat fee, or a variable sum depending on the amount of data requested would probably have to be decided at some future time -- and by someone else than me.

I said I had an idea about records, if you don't mind my changing the subject abruptly, and here it is: I'd like to see the Institute equipped with a record press of some sort. I don't suggest that it go into the business of making records, but if it were possible, I'd like to see an arrangement worked out whereby the Institute could borrow metal parts from the vaults of cooperating record companies, make test pressings of the masters, and make tapes of these available to anyone who wanted them. Conceivably, this could include the producers of reissue LP's. I submit that this is probably the only way in which it would be possible to make even limited numbers of certain records available to collectors, since some of these would probably not be of sufficient interest to the collecting fraternity generally to warrant reissue in any other form. If the Institute could have test pressings of such matters and sell taped copies of them, it would be a help to collectors, and relieve the record makers of the bother of having to refuse requests for special limited-edition pressings, which are costly. It follows that the Institute should also have record playback and dubbing facilities, but it is to be hoped that these would be secondary to its main purpose, the gathering, organization and finally the dissemination of discographical data.

In my previous column, I touched on the matter of how such a Discographical Institute could be financed. To recap my previous remarks, I would hope that, if such an Institute ever comes into being, it will be financed by some combination of private donations and foundation funds. The idea of government financing is not particularly attractive to me, since I consider myself a libertarian and dread the likelihood of federal snooping and attempted bossing that would almost inevitably follow. Let's save that as a last resort, say I.

A final thought: it's just possible that a Discographical Institute such as I've envisioned here could, in due course, undertake the publication of discographical works, such as master books, catalog listings, etc. I'm not knocking the quality of the discographical works compiled over recent years by numerous Europeans--far from it--but wouldn't it be a good idea to originate some of that on our own shores for once? --comments to GEORGE BLACKER, 48 Foote Street, Cheshire, Conn. 06410

RECORD RESEARCH Magazine

News (Continued)

Also we have had requests to reprint that historic COLUMBIA (1910 or 1911) CYLINDER catalog which was mentioned in Blacker's RR 139/40 issue column. Of course there is much more too!

There's the regular R&B research column, Raggin the Classics (featuring Robert Stolz), Memorabilia Source Spots, the Capital 40000 Americana series continuation, the Columbia 19100 matrix series serialization and the Plaza 5000 matrix series listing along with much more too innumerable to list here. So keep-a-lookin!!!

Thank you. Len Kunstadt for Bob Colton and RR.

--- The front-piece cover photo was BUDDY CLARK in 1937(photo, courtesy of compiler Bob Gottlieb.....)

--- There has been quite a few queries regarding what RR issues contain WESTERN (C&W-FOLK-HIBLBILLY) RESEARCH. They appear in issues 42 62 68 72 73 74 75 78 80 81 82 84 92 98 99 104 108 109 110 112 113/4 115 11 117 119/20 121 122 123 124 125/6 127 12/30 131,132 134,135/6, 137/8 and 139/40. All these issues are available as of now. They're 50¢ per issue or \$1.00 for the double issues. Make remittance payable to LEN KUNSTADT and mail to RECORD RESEARCH, 65 GRAND AVE., BROOKLYN NEW YORK 11205

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THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS

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The following issues are still available:

ISSUE 3: Aristocrat, Chess, Chief, Rhumboogie, Sultan, Melody Lane, Hytone, Sunbean, Glotone, Ruby

ISSUE 9: Nashboro, Excello (Hansen), John Brim Disco, Nasco, Zil, Blues Reviews Label, Index of Issue 1 to 8.

Issue 12: Coral 65000, Groove, and Okeh 6800

Issue 13: Checker, Miracle, Sunrise

Issue 14: Columbia 30000 and Mercury 8000

Issue 15: Manor, Arco, Regis and J.O.B.

Issue 16: Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc.

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Attention! BLUES RESEARCH 17 covering DETROIT labels Fortune, Sensation, J-V-B, Hi-Q, Strate-8 has been published as part of RECORD RESEARCH Magazine double-issue RR 129/130. Price is \$1.00 for this issue. RECORD RESEARCH has also published installments on KING, FEDERAL and DELUXE. If you are interested in obtaining these specific RR back issues write us -- and we'll let you know which issues and their cost! Regarding missing back issues of BLUES RESEARCH nos. 1, 2, 4, 5, 6, 7, 8, 10 and 11 we hope to reprint these publications. Please do NOT order in advance.

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**All those underlined are DOUBLE ISSUES at \$1.00 each. Please be advised that 51/2 is the PERFECT issue and that 96/7 is the RED NICHOLS Memorial Issue...

Make remittance payable to Len Kunstadt.

RECORD RESEARCH

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Len Kunstadt



Contained within these pages, is a biography of the late BUDDY CLARK - about his life as a youth, his singing career, his various activities in sports, and all about his recording and transcribing the many, many selections that came from his remarkable throat, and which, though stilled in death on October 1, 1949, still thrills us who have his many phonograph records, and the many sixteen-inch radio transcriptions

FOREWORD

The BUDDY CLARK Fan Club, organized October 20, 1970, was primarily formed to perpetuate in the minds and hearts of the lovers and collectors of the music of BUDDY CLARK; and to keep his name before the public; and to make every effort to keep his songs that came from the matchless throat of the most unique singing style to ever emit from a male singer.

It is an effort also to keep ever in the listening habits of everyone who loved his superb renditions of his singing, and was lucky enough to have thrilled to it on radio, on records, on radio transcriptions, V Discs, in albums, in theatres and in the movies, as he either sang for himself or dubbed in his voice for various established movie stars and actors who just lacked the quality in their singing voices, to lend a representative performance as Directors and Producers well knew they didn't have.

We intend to include in this biography of BUDDY CLARK too, the career, the activities, and accomplishments in general, the short span of the fourteen years of his career with which he worked himself up to the top as a singer and as an entertainer.

Very little is known about BUDDY's entry into the entertainment field as far as the general public is concerned - whether one was a collector of his works, or just a lover of his inimitable style of the portrayal of musical extravaganza.

The determination to organize this Fan Club came to a culmination, after the present Vice-President, trying to find out everything there was to know about BUDDY CLARK, placed an ad in an Auction List and received word from a fellow collector, Mr. Anthony Hejnal of Cleveland, informing him of my interest in BUDDY. After the President answered the Vice-President's first letter, letting him know how extensive his BUDDY CLARK library of BUDDY CLARK memorabilia was, and his interest in this little appreciated singer, a letter asked the President by return mail if he would be interested in organizing a BUDDY CLARK Fan Club. When the President assured the now Vice-President that he would help in every way he knew how to bring it to fruition, a return letter came asking if said President would serve as President. The President informed the Vice-President that since he was quite a bit older than was the Vice-President and since the V.P. lived nearer the Boston area, he thought that he would be able to serve as President better than would a Texan so far away from the action. But, in the next letter to the President, our V.P. assured us that we should have that honor, and we could work together in our attempts to organize this Fan Club. Later on, we found out that our illustrative Secretary-Printer had made an effort some eight or ten years before to organize such a Fan Club and met with two responses in about a six-month period.

It wasn't long before the efforts in this direction got into full swing, and after a slow start - and upon the willingness of Don Boudreaux to serve as Secretary-Printer, the ball got to rolling towards the success of this venture. Some radio spot announcements, some publicity in a few record magazines, and notices of our attempts to organize this Fan Club, on the Auctions lists of a number of record collectors throughout the country, things began to pick up and pretty soon we had garnered many members.

A two-day visit to Boston, Massachusetts, by our Vice-President, Gil Miller, in the fall of 1970 led him to become acquainted with several people in Boston who knew BUDDY CLARK - some of which were BUDDY CLARK's best known and loved friends. Gil was interviewed on a Boston Radio Station at the time, after he was directed in the direction of Radio Station WRYT and had quite a lengthy discussion concerning our hero with a Disc Jockey, Sherm Feller. Gil also met and interviewed three of BUDDY CLARK's best friends, and we have not only tape recordings of these sessions, but in a section of this biography that we shall term TESTIMONIALS, you will find the outcome of these interviews.

We are very much indebted to Gil Miller for taking the time out to go to Boston where he also gathered much material from several Newspapers there, clippings of the events in the life of BUDDY CLARK - of his career and his climb to the top in his profession. Gil followed one lead after another, very determined to get as much material as was possible. He was told that it was most unusual that instead of a Bostonian having that much interest in BUDDY CLARK, it had to be someone from Pittsburgh, Pennsylvania to seek out material on the life of BUDDY CLARK...And-so determined to make the BUDDY CLARK Fan Club a success! Many persons in Boston were very cooperative and willing to supply Gil with many interesting facts and figures concerning BUDDY CLARK's career.

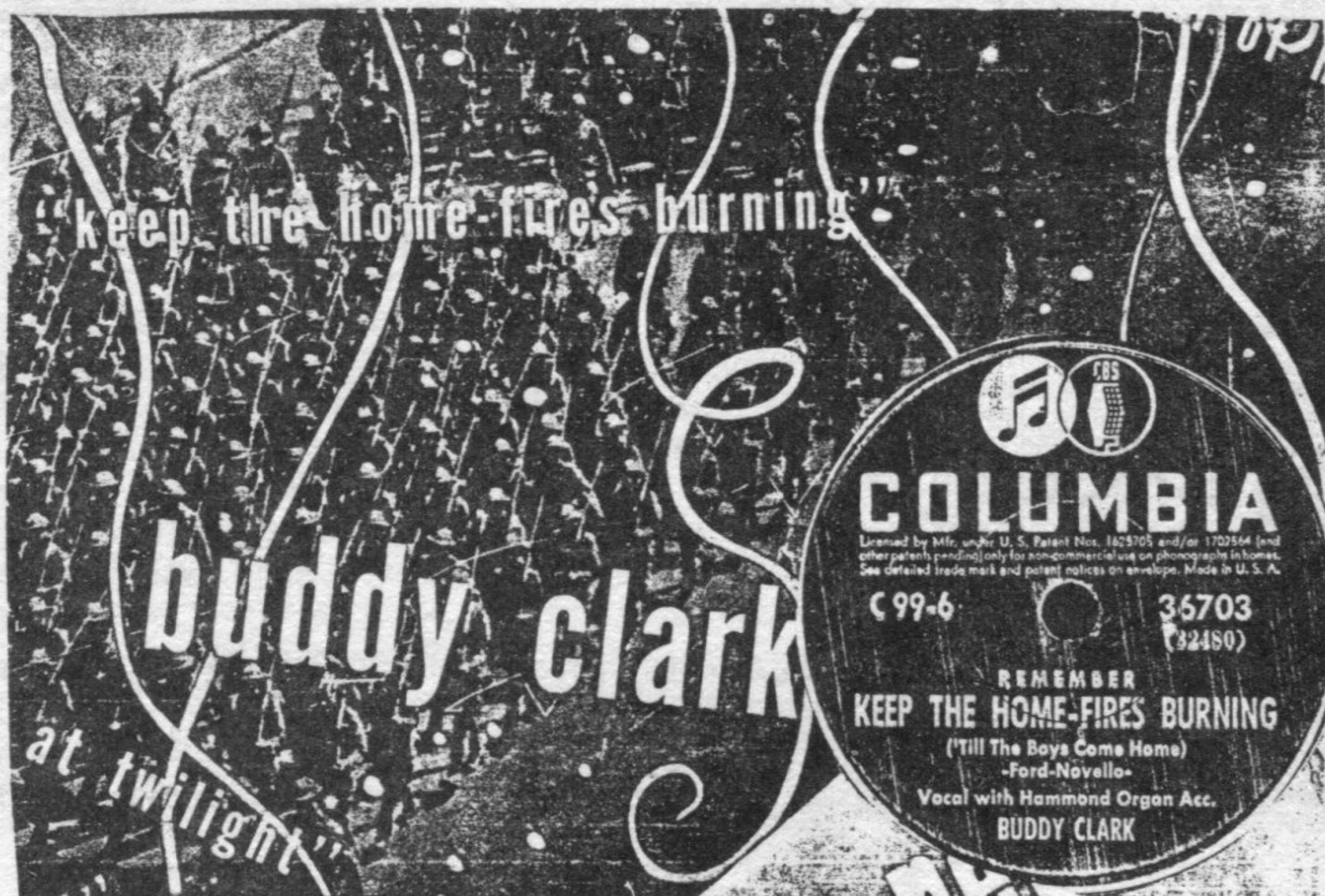
Much was contributed by Mr. Albert Stearns - at one time Director of the West End House in Boston where BUDDY CLARK spent many hours. Mr. Stearns was also BUDDY's financial advisor at one time until shortly after BUDDY's first marriage and who regarded BUDDY as his particular friend and who claimed to have been BUDDY's best friend...as well as Mr. Allie Coles another Director of the West End House later on - and one Mr. Charlie Meirich, BUDDY CLARK's onetime Coach at the West End House in Boston.

Mr. Sam Cohen also helped immensely in this project - and Sherm Feller of WRYT was responsible for Gil obtaining much information about the life and career of BUDDY CLARK. Mr. Harry Paul also was able to add to the testimonial about BUDDY CLARK and it was he who made it possible for Gil to get in touch with the above mentioned men.

All of these men mentioned with deep regret and dismay the untimely death of our BUDDY on October 1, 1949. Most of the information in this story on BUDDY CLARK was given us by the previously mentioned men and we shall be ever grateful to them for their help in making this possible.

Then too, we must give credit to some of our members, for what they have told us about BUDDY CLARK - and others though not members of our Fan Club recalled BUDDY CLARK with much admiration and esteem. . . . Jim Gordon - Paul Larsen - Don Boudreaux - Mrs. Del Sharbutt - Bill Smith - Leo Lyons - and others helped immensely - especially Mr. Paul Willis of the Carnation Company.

We take this opportunity to thank everyone who has helped in this endeavor to obtain the wealth of material garnered on the life, career, and death of BUDDY CLARK in order that this might be written.



FROM
PAUL H. WILLIS
VICE-PRESIDENT
CARNATION COMPANY

Here is an extract from the record cover and a specimen record label selection from Buddy's very successful COLUMBIA C-99 4-disc 78 rpm collection called, "REMEMBER with Buddy Clark".

Perhaps a few of my personal memories of BUDDY that come to mind will be helpful to you. My first contact with him was through C. H. Cottingham, Vice President and Broadcast Director of our Advertising Agency, Erwin Wasey, New York. The Contented Hour then was originating in New York, featuring a succession of musical guest celebrities. We hoped to identify and sign a performer who also could function as a permanent MC who would work with a different top-name musical guest each week.

BUDDY first appeared essentially as an audition on March 11, 1946. He qualified as our MC, was signed, and first appeared in this capacity on the program of June 3, 1946. He continued throughout 1946, 1947, 1948, and 1949 til his last show on September 26.

Of special interest concerning the June 3, 1946 show, Percy Faith then was the conductor and on this date Hildegard was the special guest. BUDDY's songs were "Penthouse Serenade" and "Gypsy." He and Hildegard sang as a duet, "I've Told Every Little Star", this number previously having been commercially recorded by them together.

Over these years, I became quite well acquainted with BUDDY and Nedra. Of course, their little girl, Penny, was the light of their lives. You apparently are generally informed of the tragedy connected with Nedra's first marriage, also the tragedy after BUDDY was gone of Penny's death when struck by a car. Subsequently, Nedra remarried, was beset with illness and also died.

The Contented Hour was moved from New York to Hollywood in 1948 and BUDDY moved with it. He was interested in purchasing a picturesque Spanish style house on a two-acre parcel in a wooded plateau section of Encino. By way of added interest, his next door neighbors were the Clark Gables. BUDDY asked me for my opinion of his professional future, particularly with the "Contented Hour", as an aid to deciding whether he should make the house commitment. I encouraged him to do so and he did. He built a swimming pool, made some other changes and was very proud of this home.

Like so many show people, BUDDY seemed to be afflicted with a feeling of insecurity. He frequently sought my opinion concerning his professional future. While certainly warm, bright, animated and very appealing, BUDDY could not be described as a handsome man. This, I believe, was a persistent source of some sensitivity and concern on his part.

One of BUDDY's greatest pleasures was to go to Palm Springs or "the Springs", as he called it. Also, characteristic of show people, he was not a good financial manager. I can even remember one occasion when the Union threatened not to let him go on the air for failure to pay \$30 in delinquent dues. A check was promptly dispatched from the Advertising Agency to save the show.

With sufficient time, I probably could think of many other anecdotes and interesting facts about BUDDY and our relationship. Recently I was talking to a man in Hollywood who was closely associated with BUDDY at one time and had a great appreciation for him.

One of my associates, Glen Thompson, is responsible for maintaining our Company Archives. He is more familiar than anyone else with BUDDY's participation in the Contented Hour. He has listings of the shows on which BUDDY appeared, including titles of his songs, also many complete program recordings. I am not sure how complete this material is and this can be determined only after a thorough, careful check. Meantime, we certainly encourage you to perpetuate the BUDDY CLARK Fan Club.

AS A YOUTH - BUDDY'S EARLY YEARS

Samuel Goldberg, the original name of BUDDY CLARK, was born to Mr and Mrs Nathan Goldberg, in Dorchester, Massachusetts, on July 26, 1911, on Minto Street. BUDDY's parents migrated to the United States from Russia and were presumably Jewish, and one wonders why they were in Russia. They came to the United States some time in 1911. BUDDY's father was a tailor. After school and on Saturdays, you would find BUDDY working in the tailor shop - cleaning up and delivering suits - and in general, helping his dad in every way. He was a fine worker, a well behaved kid according to those who knew him.

The earliest photo we have of BUDDY CLARK is one when he was four months old. He is seen lying in the nude on the bed, lustily singing in perhaps somewhat of an off-key voice! He made a habit of this "singing" each time he was placed in a bathtub and even then he revealed much promise.

BUDDY attended Washington Grammar School in West End and had already taken an interest in music, singing everywhere he went. In his early years, he learned to play the Clarinet and the Saxophone, and always had the clarinet under his arm wherever he went - to school - parties - or to a boys' camp later on. He began singing and playing and acting in plays at the West End House and in school at a very early age. The West End House was a boy's club and was founded by the late James J. Storrow, in October 1906.

Charlie Meirich was the Basketball Coach there and a former star athlete himself. He later became Physical Director and in his earlier days had been a star athlete.

In October 1931, the Club celebrated the 25th anniversary of the opening of this field house and it was held in the Hotel Statler with a gathering number 1000 - past and present members. Among the guests were Mr. and Mrs. James J. Storrow; Mr. Louis E. Kirstein; David H. Howie; Charlie Meirich; William Lichtenstein; Samuel Mansky; Albert Stearns; Philip Teitelbaum; Al Shapiro; Louis Levine; Hi Seigal and Max Love.

BUDDY CLARK attended many re-unions at West End House, and naturally he was always ready when called on to lift his voice in song.

BUDDY CLARK was a superb athlete, playing baseball - basketball - and tennis; and was adept in each sport. Later on, he even considered becoming a Professional Baseball player, as he was the best catcher West End House ever had.

As he grew up, at one time BUDDY beat a well-known ranking tennis player in a match on the spur of the moment.

Every summer BUDDY went to a boy's camp in Paronfield, Maine, which was sponsored by the West End House. Although he indulged in sports, he always found time to practice his clarinet at least one hour a day as his mother had admonished him to do. BUDDY's brother, Mack, still lives in New York.

After graduating from High School of Commerce, and for three years, he sought a degree in law for which he studied intensely, and went to Northeastern College, and was a debater and an all-round student.

HIS SINGING CAREER

Although BUDDY had been singing in school and at the West End House stage productions, his first taste at becoming a professional singer came at the age of eleven when he sang at a wedding, receiving \$3.00 for his efforts in 1923.

His many friends recall that he was such a likeable young man - had a brilliant personality even at that young age, and would sing at the drop of a hat - anywhere - anyplace - anytime. He proved to be a better-than-average actor in school plays, and was a very popular lad. He was constantly in demand whether for singing, playing his clarinet, acting, or in debating - and, as was pointed out earlier, was a great athlete.

He gave up a promising law career, however after he was heard singing by a Mr. David Lilienthal, head of the I. J. Fox furriers, he became a protege of Lilienthal who arranged music lessons for BUDDY and started him on a professional singing career as a band vocalist and radio star. He appeared for nine years on a Boston radio program sponsored by Lilienthal's company. He made two evening broadcasts and sang six days a week in morning shows including the "LUCKY STRIKE HIT PARADE" from 1936 through 1939. Mr. Jacob Burnes, an official at West End House, recalls that another West End House alumni, Sam Liner, a pianist and a Harvard graduate, gave BUDDY his first break with him on the New York stage.

BUDDY made his bigtime debut in New York City in 1934, appearing with Benny Goodman's orchestra on the "LET'S DANCE" radio program.

Although he was a Boston boy of a modest family, he managed through his peculiar quality of voice to become celebrated in his way - and wealthy. His rise to fame and fortune had followed the pattern on the old Horatio Alger stories. However, it was not without a lot of effort on his part but he wanted to sing that he could easily find the least provocation to do so! Only a hint by someone was needed to have him exuberantly burst into song.

Bing Crosby was his favorite singer and he said that Bing was his idea of a great man. Like many other moonstruck youths with a flare for singing, he imitated Bing! That effort in itself could have ruined his chances of success for the public rarely accepts two people in any line who use the same tricks. But BUDDY did entone the Crosby tunes in the Crosby voice and managed to make his own way though of course he never did attain the kind of popularity which Bing won and held. In spite of this fact, it so happens that in 1948 Bing Crosby himself said that "BUDDY CLARK is the finest voice around."!

About the same time, Al Jolson said of BUDDY: "BUDDY CLARK is my favorite singer. He has the sweetest voice of them all."!

Tony Martin in 1948 also said that BUDDY CLARK was the finest singer around.

COMPARISON OF SINGERS

Although we do not apologize for our comparisons herein, of the some of the singers, you'll have to pardon us for a few personal notes. We maintain that BUDDY CLARK was the finest male singer of popular music in the past fifty years. Oh, we are aware that many people think that Bing Crosby had that distinction. Even Bing himself readily admits that he is really not a singer, but only a crooner. We certainly do not intend to take anything away from Bing as he has been one of our favorite singers since we first heard him sing "MUDDY WATER" on a Paul Whiteman Victor Record - No. 20508, which was recorded March 7, 1927. We feel that Bing's best singing - or crooning - was from that date through perhaps the 1932 era. We have everything Bing made through 1946 and a lot of his works after that right up to the present. We know that many record collectors, radio and television listeners, will disagree with us; but the fact remains that we have the proof for our statement that he is and was the greatest and the most rated singer of them all! BUDDY CLARK's first phonograph record was recorded sometime in 1934 - seven (7) years after Bing's first recorded solo "MUDDY WATER."

We first heard BUDDY CLARK singing on the radio on the "LUCKY STRIKE HIT PARADE" on October 23, 1936, when he sang among other tunes, "THE WAY YOU LOOK TONIGHT." We were frankly amazed at his voice, his diction, his voice control, his mannerisms of delivery, and finesse of both his phrasing of both words and music, a style of his own that developed continually and gradually as each year went by, improving to such an extent, that he truly became superb and in a class by himself. We cannot of course compare BUDDY with Bing until 1934, as no one had even a sampling of BUDDY's versatility, so, let us compare him with Bing from 1934 on.

If you are lucky enough to have the following selections that BUDDY CLARK sang, either on record, on radio (as far as we can find out, he never was on television - to our regret), or on many 16 inch radio transcriptions he made,

*Buddy Clark(cont'd)

the number of V Discs he made, or his dubbing in his voice in movies for various actors, or sang in them himself, let's diagnose and compare these with Bing Crosby's renditions of the same songs:

1934

HANDS ACROSS THE TABLE...STARS FELL ON ALABAMA...JUNE IN JANUARY...WITH EV'RY BREATH I TAKE...THE OBJECT OF MY AFFECTION

1935

LOVE IS JUST AROUND THE CORNER...NIGHT AND DAY...RED SAILS IN THE SUNSET...MOON OVER MIAMI

1936

THE WAY YOU LOOK TONIGHT...THERE'S A GOLD MINE IN THE SKY...THE TOUCH OF YOUR LIPS...WELCOME STRANGER...THE HILLS OF OLD WYOMIN'...THE GLORY OF LOVE...LAZY WEATHER...WAY DOWN YONDER IN NEW ORLEANS...I GOT PLENTY O'NUTTIN'...IT AIN'T NECESSARILY SO...SOUTH SEA ISLAND MAGIC...BETWEEN THE DEVIL AND THE DEEP BLUE SEA

1937

SEPTEMBER IN THE RAIN...I'VE GOT MY LOVE TO KEEP ME WARM...BEI MIR BIST DU SCHON...NEVER IN A MILLION YEARS...A SAIL-BOAT IN THE MOONLIGHT

1938

I STILL LOVE TO KISS YOU 'GOODNIGHT'...I MARRIED AN ANGEL...GOOD NIGHT, ANGEL...LOVE WALKED IN...WHILE A CIGARETTE WAS BURNING...THANKS FOR THE MEMORY

1939

TWILIGHT ON THE TRAIL...SOUTH OF THE BORDER...YOU ARE TOO BEAUTIFUL...LEANIN' ON THE OLD TOP RAIL

1940

WHEN YOU WISH UPON A STAR...TUMBLING TUMBLEWEEDS...PRAIRIE-LAND LULLABY...PLEASE...I'D KNOW YOU ANYWHERE

1941

YOU CALL IT MADNESS...TILL REVEILLE...MEXICALI ROSE

1942

RANCHO PILLOW...MOONLIGHT MASQUERADE...A SINNER KISSED AN ANGEL...WHEN DAY IS DONE...MY BUDDY

1945

YOU MAY NOT LOVE ME (BUY YOU MAY)...MORE THAN YOU KNOW...SOUTH AMERICA, TAKE IT AWAY...ALL BY MYSELF...I'VE TOLD EV'RY LITTLE STAR...IF THIS ISN'T LOVE...JE VOUS AIME BEAUCOUP...PEG O' MY HEART...OLE BUTTERMILK SKY...THE STORY OF SORRENTO

1947

I KISS YOUR HAND, MADAME...I'M AN OLD COWHAND...MA'MSELLE...TEMPTATION...IT WAS SO BEAUTIFUL...IT WAS JUST ONE OF THOSE THINGS...EAST OF THE SUN...I'LL GET BY...WHEN DAY IS DONE...I'M WAITING FOR SHIPS THAT NEVER COME IN...I SURRENDER, DEAR...TWO LOVES HAVE I

1948

NOW IS THE HOUR...LET'S FALL IN LOVE...S WONDERFUL...YOU'D BE SO NICE TO COME HOME TO...ROSALIE...I'LL STRING ALONG WITH YOU

1949

I WANNA BE LOVED...GIRL OF MY DREAMS...JUST ONE MORE CHANCE...IF YOU WERE ONLY MINE...YOU'LL NEVER WALK ALONE...WINTER WONDERLAND...A DREAMER'S HOLIDAY

OTHERS:

I CAN'T ESCAPE FROM YOU...MAYBE...AND SO DO I...ONLY FOREVER...THE LAST TIME I SAW PARIS...TRADE WINDS...I WISHED ON THE MOON...FINE AND DANDY...LOVER, COME BACK TO ME...CHEEK TO CHEEK...THIS IS ALWAYS...ONCE IN A WHILE...MOONLIGHT COCKTAIL...and many, many more.

We have had disinterested parties to listen to both BUDDY's and Bing's renditions of the same song, and we have yet to have anyone say that Bing is the best singer!

In spite of the fact that Bing was BUDDY's idol, it is very evident that although he possessed some qualities that Bing had, BUDDY never did have that nasal "twang" so evident in Bing's singing, and crooning! We hasten to add, however, we have no objection to, or criticism of this effect so prominent in Bing's singing or crooning, whichever you prefer to call it. But there was a resonance of voice, finesse, and the peculiar ability of BUDDY CLARK because of his wide range, to be equally superb with his low notes, with his high notes, and with everything in between.

As will be testified by one of our members, in our testimonial section, many singers and crooners were good with the lower register notes, even on the high notes, but lacked that extra gift of being equally at home in between the lows and the highs, and we maintain that no one else possessed this distinctive talent that BUDDY alone had. A comparison of Bing and BUDDY's renditions of the aforementioned tunes and selections will bear this truth out. Although we haven't endeavored to compare BUDDY CLARK in detail with say, Frank Sinatra, or others, a listening to his renditions of some of the same songs that BUDDY sings will find even Frank more adept at accomplishing this than Bing did. His tonal efforts were just not in the same class with BUDDY CLARK. This has not been meant to be critical of Bing's crooning, as we think a lot of his earlier discs, his singing on radio, in the movies and on television. However, we felt that BUDDY should be given his due, even though it has been 22 years since his untimely death, October 1, 1949. We certainly will NOT

take issue with anyone who still thinks Bing Crosby is the best singer, or crooner, but the evidence is in favor of our BUDDY CLARK. We will add that to be qualified to contradict our contentions, you MUST offer proof, AFTER you have compared both BUDDY's and Bing's singing as outlined above. We maintain that BUDDY CLARK is in a class by himself when combining the various aspects of enunciation, technique, finesse, voice control, mannerism, and as perfect and natural a singer who ever sang.

BUSTED BUBBLES

For a good long while, certain phonograph records were thought to have been sung by BUDDY CLARK even when his name appeared on the labels, as such! It so happened that the BUDDY CLARK who sang as a Tenor in the 1932-1934 years and then completely dropped out the musical field, never to be heard again, was NOT our BUDDY CLARK! These records of course, have been deleted from our discography on BUDDY's records.

Mrs. Del Sharbutt, the wife of the noted announcer, sang with the Gus Arnheim orchestra in the years 1932-1934 and she maintains that the tenor BUDDY CLARK, who sang the vocal refrain to Gus Arnheim's Victor record #24061 "EVENIN'" definitely was not the "VOICE OF ROMANCE" BUDDY CLARK, the Baritone. She did, however, know our BUDDY. At that time, Mrs. Sharbutt went under the name of Meri Bell and we have a couple of the records on which she sang the vocal refrains with Gus Arnheim.

At one time, Leon La Fell was reputed to be BUDDY CLARK who sang on a number of records in the 1937-1938 period with several different groups and orchestras. However, one of our members told us that he had seen and heard Leon singing recently and even approached Leon to find out if he or BUDDY CLARK sang those songs under his name. Jim Gordon says that Leon is still in the music business and outside of assuring us that while Leon was complimented by the fact that he had been mistaken for BUDDY CLARK every record on which he was given credit for doing the vocal refrains, actually was sung by him, Leon La Fell! Although this has been proven true, we are NOT disposing of those records!

After a close listening to those that have Leon on them, we soon were able to detect certain qualities of voice that BUDDY had, was lacking in Leon's renditions of these songs. He did have a pleasant voice, but lacked some of BUDDY's mannerisms in emitting them.

Another point that one of our members brought out to us was that in spite of the name BUDDY CLARK on the Gus Arnheim: Victor L-16001 in singing, in tenor voice, "DOWN BY THE OLD MILL STREAM"; it should be noted that this singing is actually done by Donald Novis! Since he sounds so much like the tenor BUDDY CLARK on Xavier Cugat's Victor record #26406, in which he sings "LET ME CALL YOU SWEETHEART" and "THE MISSOURI WALTZ", we supposed it to be the tenor BUDDY CLARK. But not so says our informant - it again is Donald Novis! It certainly could NOT have been the tenor BUDDY CLARK as he had already left the music business when this record was made in October, 1939.

If you have the abovementioned discs that have Leon La Fell, the tenor BUDDY CLARK listed on the Gus Arnheim and Xavier Cugat orchestras, get them out and play them, and then compare them with the baritone BUDDY CLARK! This way you can decide for yourself in the event you have not already done so. We are of course grateful that this discrepancy was pointed out to us in spite of the fact that we were somewhat dubious about their being our BUDDY CLARK! You just can't believe everything you read, can you?

So our "Bubble" did get busted, eh? Thanks for helping us to correct these mistakes.

We have in our possession every commercial record BUDDY CLARK ever made - unless there is a "sleeper" somewhere we know nothing about! - with the exception of the Archie Bleyer's orchestra on: Vocalion 2823 "IRRESISTIBLE" and "WILD HONEY." We were fortunate enough, however, to have these selections on tape. We would give \$10.00 for an EX # copy of this record!

If you are therefore fortunate enough to have all of BUDDY CLARK's commercial records, some 175 of them, according to our count, plus the many twelve-inch V Discs, and the 12-inch "Lucky Strike Hit Parade" transcriptions, plus the many, many 16-inch radio transcriptions on various labels, and with different orchestras and bands, you will admit that as time went by, BUDDY CLARK's voice matured admirably and that he developed into a steady progression of enunciation, phrasing and technique of the first-rate quality, and he definitely was at his best at the time of his unfortunate demise on October 1, 1949. There are times when even though his voice had not yet become "The Voice of Romance", he made superior vocal refrains with such fine orchestras as Lud Gluskin; Benny Goodman; Eddy Duchin; Wayne King; Dick McDonough; Joe Moss; Ruby Newman; Ray Noble and many, many more, all of which are listed in our Discography.

He made some choice bits of emitting on the Okeh label, of the 1939-1942 period with an unlisted group, and we have often wondered who the orchestra leader was who backed him so splendidly. Could it have been Ray Block, Ray Sinatra. It is a shame we don't have this information.

It is our firm belief that no one else had the versatility BUDDY possessed when he sang romantic songs like "DARLING, HOW YOU LIED" on Victor No. 27575 with Wayne King's orchestra. Incidentally, BUDDY, Wayne King and a young lady named (?) Atha, composed this fine song. This is our particular commercial recording favorite.

Who else? Can you name ONE of them? . . . who could give such a rousing rendition of "ROBERT THE ROUE" with a cockeyed dialect all through the record?

Have you heard BUDDY'S "fluff" of "ISN'T THIS BETTER THAN WALKING IN THE RAIN?" on V Disc #844? It is a riot, believe me! and after admitting he sang the wrong note, he says:

"What the hell? They tell me that even Bingy Boy can louse them up, and, after all, isn't this better than Dick Haymes can really do, keeping the tune going, and making up these words?" He winds up the performance with a first-rate imitation of Al Jolson, and it fairly leaves the audience in stitches! They laugh, and you can tell that BUDDY really "ate it up" in a big way, as will anyone who hears this one. I advise you to at least get a taping of this masterpiece!

Although we could comment on many other records, let's get back to our story.

In spite of the fact that BUDDY got his first break on a radio station in Boston, his biggest and greatest success was in the form of phonograph records, the Juke Boxers were his greatest fans, and among them he was held in such esteem that it was not unusual for one of his records to sell 100,000 copies in a short time! Although it would be a little hard to prove this now, officially, musicians insisted that at one time BUDDY CLARK and his records saved one of the principal record-making companies of the country from probable bankruptcy in the 1939 period! This is a matter of record. The manufacturer had a bad run of luck, with tunes and bands which failed to stir the buyers. The manner in which BUDDY sang on records, as he had sung on the radio in Boston years before, kept them going!

BUDDY CLARK sang for his supper - or without supper - for long years in Boston. He sang after his fashion and with what frequently sounded like Bing's voice for many years without attracting any attention. Many a showman of consequence heard him making a bid for fame in those days, without any inkling that his voice had some extraordinary popular quality. During this period, only one star caught any inkling of BUDDY's possibilities, and she, ironically soon forgot all about him.

That happened in the Cocoanut Grove during one "Theatrical Night" when actors from various shows in town visited the ill-fated Cafe and participated in the entertainment, in return for one helping of chicken a la king and another of flattery!

The then unknown BUDDY CLARK who was to eclipse in success, most of the stars and near-stars who appeared on these occasions, came in eagerly to sing with Jacques Renard orchestra, because he hoped someone of consequence might hear and perhaps hire him.

GOOD INTENTIONS FORGOTTEN

On one particular night, Helen Morgan, the great star of "Show Boat" and other Zeigfield shows, herself a singer of extraordinary style, heard BUDDY at the Cocoanut Grove. The show had finished, people were dancing, dishes were rattling, and Helen was celebrating while BUDDY stood on the bandstand and tried to make his deep voice penetrate the uproar.

Helen was in a gloomy mood, as she frequently was. A boy friend had been killed. She sat there in gloom but she did hear the young man's voice and was impressed. She asked to be introduced, and the singer far more excited, chances are, than he would ever become in the days of his own celebrity, met her eagerly at her table. Heavy-lidded and casual, Helen Morgan looked BUDDY over.

"You have a promising voice, young man," she said. "My agent in New York, Walter Botchelor, is looking for young singers. You come and see me tomorrow at the Hotel Brunswick and I'll telephone to New York and recommend that he sign you up."

BUDDY was almost speechless, with excitement. The next day he went to the Brunswick, phoned to Miss Morgan's room, and got her on the line. He was BUDDY CLARK - did she remember?

But Helen had supped too well, and she had also forgotten his name entirely, so he never did get to see her. She never did get to know him before her untimely death. A boy whom she had tried to help in Boston subsequently won fame almost as great, in a way, as her own.

Once BUDDY did find public favor through radio and singing with bands, he built up rapidly to a considerable reputation. At the same time, through a series of unfortunate incidents and perhaps because he had - who knows? - too much of the artist's temperament, he lived stormily outside of his professional world.

For at least ten years as a star on radio and a top ranking celebrity of the juke boxes, he had lived in an aura of success while earning something like \$100,000 a year. But, he hadn't managed some of his domestic affairs so well.

Many of us were fortunate in that we had access to his inimitable style of singing on BUDDY's many years on the radio, in such shows as "The Melody Hour" - "The Contented Hour" - "Melody Puzzles" - "The Lucky Strike Hit Parade" - "Treat Time" - and the "Let's Dance" shows.

Who can forget such wonderful and meaningful renditions of such selections as, among others, THE WAY YOU LOOK TONIGHT which was Number 1 on "The Hit Parade" for nine weeks - LOVELY TO LOOK AT - THERE'S A GOLD MINE IN THE SKY - Number 1 for thirteen weeks on "The Hit Parade" - LOVE WALKED IN - SEPTEMBER IN THE RAIN - BEI MIR BIST DU SCHOEN - TAKE ME BACK TO MY BOOTS AND SADDLE - RED SAILS IN THE SUNSET - EAST OF THE SUN - TWILIGHT ON THE TRAIL - JUNE IN JANUARY - CHEEK TO CHEEK - LIVIN' IN A GREAT BIG WAY - MOON OVER MIAMI - A FINE ROMANCE - I CAN'T ESCAPE FROM YOU - MOONLIGHT AND SHADOWS - IT'S DELOVELY - CHANGE PARTNERS - THANKS FOR THE MEMORY - and many, many others?

Then there were the many songs that he "dubbed in" for movie stars, such as William Holden, Jack Haley, Mark Stevens, and others, as listed in our Discography. He also made a couple of movie shorts, one with Mark Warnow's orchestra - with David Ross the famous announcer called "Romance in a Blue Velvet Mood" - in which BUDDY superbly renders GEE, BUT YOU'RE SWELL and SWING, SWING DEAR MOTHER-IN-LAW. Then there was the tune MOONLIGHT COCKTAIL that he sang with Dolly Mitchell and Hal Borne's orchestra.

VISITS TO HIS FRIENDS

BUBBY CLARK was a frequent visitor to Boston, and he always made an appearance at the West End House on Blossom Street, to put on a show for the boys of his native West End. He flew into Boston in 1946 for the 40th anniversary - when they had a banquet at the Hotel Statler.

He appeared for nine years on a Boston radio show sponsored by Lillienthal's company. He made the evening broadcasts and sang six days a week on morning shows.

In 1934 BUDDY made his big-time singing debut in New York, appearing with Benny Goodman's orchestra. He was also billed on several top radio shows, including "The Hit Parade" from 1936 through 1939.

He joined the Army during World War Two in 1942 and sang with many military bands until his discharge in 1945.

His debut in filmland was as a "Ghost Crooner" - one who sings the songs on the sound track while the movie hero pretends to. He "dubbed" in the songs for Jack Haley who was only a fair singer in the movie "Wake Up and Live" in March 1937; and with Ben Bernie's orchestra sang "Never in a Million Years" - "It's Swell of You" - "Wake Up and Live" - and "Ooh, But I'm Happy." On the tape that we have of this musical score while BUDDY sings these songs for Jack Haley, some of the actors and actresses are talking in the background and a discussion is held by them as to who the fine singer (supposedly Jack Haley) is, and inferring that he was mighty good and wondering where he came from, etc. etc.

We have in our collection a Cameo record on which Jack Haley sings "I Love Me" of 1924 or 1925 vintage, and in no way does he approach the natural ability that BUDDY displayed.

We also have in our possession, dubbings of a radio rehearsal with BUDDY with the Harry Salter orchestra, made sometime in March 1937, two unique versions of two of the songs from this film, of "It's Swell of You" and "Ooh, But I'm Happy" and there are a few spots where the orchestra stops playing, BUDDY keeps singing a few bars, then he stops. Almost immediately BUDDY and the orchestra start the song again and work their way through the numbers to an abrupt conclusion. The "fluffs" are really noticeable but as usual BUDDY takes things in stride.

BUDDY also "dubbed in" seven songs for William Holden in the movie "Father is a Bachelor" made in 1949. The orchestra in the movie was an unnamed orchestra - a splendid one and finds BUDDY doing a superb job as usual. On one or two of the songs, a group of children gather around and also take part in the singing of the songs.

BUDDY also "dubbed in" three songs for the movie "Seven Days Leave" that had Victor Mature as the star. Freddy Martin's band plus another orchestra also were in the film. These songs were finally deleted from the movie at the insistence of Victor Mature, because BUDDY was making such a hit with the stage hands, the director and camera crew, who said he would quit the movie if BUDDY's part wasn't taken out of the Movie!

Somewhere, somebody surely has the sound track of these three numbers and how we'd relish the acquisition of these! We have the Freddy Martin orchestra renditions of these three songs, namely "Soft Hearted" - "A Touch of Texas" - and "I Get the Neck of the Chicken." We hope one of our readers who has possibly "latched" onto this sound track will let us know about it and make up a tape recording of it!

BUDDY also "dubbed in" his voice for Mark Stevens for the movie "I Wonder Who's Kissing Her Now?" filmed sometime around March 1947 in which BUDDY does the singing of "I Wonder Who's Kissing Her Now" - "Oh, Gee, Be Sweet to Me, Kid" (with Martha Stewart) - "Honeymoon" and with June Haver "Goodbye, My Lady Love." We have this on tape and whether or not BUDDY sings any other tunes, we do not know. This is of course the life story of the famous composer Joseph Howard. Outside of the musical scores for the aforementioned movies, this is the extent of BUDDY's "dubbing in" songs for others, and we hurriedly ask: "Who else did, or could, or would have been able to turn the trick, as he did so splendidly?"

Perhaps it was more difficult for the various stars to "mouth" these performances, that came from the thrush-throated BUDDY, then it would have been for them to make at least an effort to really have sung them on their own. One thing for sure, and with which all will agree, it wouldn't have come out like it came from the golden throat of BUDDY's!

We would deem it unfair to BUDDY if we did not inject herein our opinion that it is and was almost as pleasurable to hear BUDDY speak as it is to listen to him sing! On many of the transcriptions we have, he reveals a remarkably flexible voice, as he introduces the next song, whether it is one he emits, or is one who will be sung by a guest. He was a master at enunciation and could very well have become a top-notch announcer had he been so inclined to do so. If you have never heard BUDDY make a spiel whether on U.S. Savings Bonds, or other subjects, and his acting of Master of Ceremonies on his radio shows, you are in for a delightful treat!

*Buddy Clark(cont'd)

BUDDY earned the title of "The Contented Crooner" when he sang on the Carnation "Contented Hour" radio show, partly because of his radio sponsor, but also due to his appeal to the Bobby-Soxers which he had many, and was awfully proud of.

He didn't care if the fans swooned when he sang! "Just so they keep buying my records" he said a little before his untimely death. "I'm getting old and bald, and I'm not the type to make them squeal and I have no burning ambition to become a movie hero" he said. The only reason he did at one time aspire to become a movie star, was so that more people could hear him, and thereby have a still greater following!

In 1954 Warner Brothers were "hot" to do the life story of BUDDY CLARK, but Mrs. Cubby Broccoli who was married to the singer at the time of his tragic death, turned down their offer of \$50,000 for the rights to film his life story.

"It's not entirely a money wise thing" she said and that she refused because of other considerations. "I'd have the responsibility for others, too, who were involved" she averred - "an Ex-wife, for instance."

"There could be libel suits and trouble of various sorts, and I don't want to take on the burden."

"Their idea is to combine our lives and use BUDDY's singing voice, their treatment is a fine human story and not too sad. Columbia Pictures wanted to make it right after BUDDY was killed, and had done a treatment ending on the hopeful note of my playing BUDDY's records and then saying "Daddy will never be dead as long as we have this record."

"Then came the tragedy of Penny's death, and it was all too terrible. BUDDY was such a colorful character. He excelled in sports and I feel sure the biography will eventually be made."

"Few people realized that singing was the least of BUDDY's interests. His life was full and he did things not only to please himself, but to make others happy."

Many of BUDDY's oldest friends maintained that BUDDY viewed his singing as just a hobby. He attended Northeastern University with the express purpose and desire to study for a law career. But after three years in college, friends talked him into trying for a commercial singing job. He was signed to a thirteen-week contract by a Boston radio station. He met with such response as far as the public listening followers were concerned, he immediately gave up the thought of a law career and concentrated on becoming the best possible singer and began working in earnest in that direction.

BUDDY'S FIRST MARRIAGE

BUDDY met and fell in love with Louise Dahl Hitz the foster daughter of a New York Hotel executive in 1935. She was a student at an exclusive Northshore school at the time. Since her parents did not like the idea of their daughter going with a musician and singer, they were very cool towards BUDDY's and Louise's romance and made it clear to Louise that they did not want her marrying BUDDY.

However, BUDDY and Louise eloped in a few weeks to be married in Boston on February 23, 1935. It is ironic that after five days of marriage, the nineteen year old bride and BUDDY had a tiff and she returned to her New York hotel without a word to him about it. She wanted BUDDY to move to New York a matter they were not able to settle before their marriage; but he liked living in Boston. He had a radio contract to fulfill in Boston at the time. After he discovered that Louise had left him to return to New York, he checked out of his wifeless honeymoon suite in Boston - bag and baggage - he left no word about his destination and he had completely vanished by the time he was scheduled to do his radio broadcast at 10:00 P.M.; and a tenor was rushed to the studio to take his place. When BUDDY's sponsor asked where he was, the program director said: "That's what I'd like to know! No one can locate him."

While in her hotel suite, the pretty Louise was harassed by reporters. She fairly leaped each time the phone rang, expecting a call from BUDDY. A reporter ventures: "Why don't you call him up" Louise answered: "He call him up? Never! He'll have to come to me!" It looked like it was going to be a game of hide-and-seek. To an innocent bystander, it seemed that Louise had lost at least the opening part of the argument - if any!

She finally had to tell the New York press that she had fled to their fair metropolis on Monday and that "BUDDY doesn't exactly know where I am!"

One of the New York scribes had quoted her previously as saying "I told BUDDY: 'You're wasting your time in a town like Boston, but if you like it better than me, you can keep it!'" She later remarked to another reporter: "BUDDY has such a glorious voice, his future lies in New York."

No, she wasn't thinking of a divorce. She was only thinking about BUDDY, New York and of their future.

BUDDY VERY ROMANTIC

It wasn't make-believe romance that came over the air waves the day Louise Dahl Hitz became Mrs. BUDDY CLARK. It was BUDDY crooning to his brand new wife, singing "Lovely Lady." As she stood by his side at the radio broadcast, the song was all for her, and the bright-eyed blonde took advantage of the occasion by saying into the microphone: "I am very happy to speak to BUDDY's audience and I am very happy to be Mrs. BUDDY CLARK. No one was ever so much in love as we are!"

BUDDY concluded the program that night with "Who's Honey Are You?" He didn't have to wait long for an answer. Then BUDDY put his arms around the object of his affection and they both talked about their romance, although their honeymoon voyage would be delayed awhile.

A few days before this BUDDY was singing "I Believe in Miracles" over the air and dedicating it to a "certain girl, at Pride's Crossing who is very dear to me." But the miracle did happen as Louis Hitz ran away from Kendall High School, and eloped with BUDDY CLARK to be married in New York as BUDDY took time off from his radio broadcasts.

They had visited Louise's father a few days before the wedding and received a very cool reception by Mr. Hitz - a wealthy manager of a chain of hotels who didn't relish the idea of his daughter marrying a crooner.

Louise said: "But anyway, we told him that we loved each other and that nothing could keep us apart." Although she inferred that BUDDY was afraid of her father, BUDDY assured her that he wasn't. In fact, he wasn't afraid of anyone, he told her. BUDDY was quite evasive as he fronted Mr. Hitz. He later said: "No, I didn't exactly tell him we were going to get married, although Mr. Hitz had guessed that this would be the outcome" and BUDDY had hoped he would become reconciled to this fact.

They left the house of Hitz, hand in hand, both with a love that was just two months old and with hearts that were full of courage. Louise who was just nineteen said: "And now, we're going to show father that 'We're the top!'" Louise wanted to settle down with BUDDY who was twenty-three at the time. They planned to live in Newton, Massachusetts, while BUDDY would go on with his radio broadcasts over NBC and the CBS networks, and over the I. J. Fox program over WBAC.

Their honeymoon to the West Indies was postponed, not only on account of BUDDY's radio broadcasts, commitments, but he wanted to introduce his bride to his parents in Mattapan, which he proudly did the morning after the wedding.

Before their marriage, after meeting first and getting acquainted with Louise, and later found he was falling in love with Louise, he never missed a chance to see her. On her part, Louise went a step farther, never missing a chance to hear BUDDY on the radio when they were separated. Incidentally, Mrs. Clark herself, sang very well, and although somewhat shy about going on the air, BUDDY was determined that she would do just that.

THE LOVERS ARE RE-UNITED

Five days after their initial separation, due to Louise leaving BUDDY, they were re-united. However, at a private dinner at the St. Moritz Hotel, in New York, where they vowed to get away from the artificial gaiety of hotel life as soon as possible, purchase a little house and settle down in the suburbs of Boston - possibly, Newton.

BUDDY's voice now had a smile in it as he told the Post by telephone that everything was "Hokey-Dokey now" as he put it. "It was just a little argument" - regarding Louise's suddenly leaving him to go to New York. "But everything is fixed up now" BUDDY said, "and there won't be any more after this!"

BUDDY declined to go into the ways and wherefores of the "Little argument" taking the logical position that those things should be allowed to adjust themselves with the least fuss possible.

"I found her quick enough" BUDDY SAID. "I drove down to Manhattan in record time and she is never going to disappear like that again!" Then, in a more serious tone, he said: "You know, Hotel life is all right for a honeymoon, but I don't think that a young bride prefers it to a home of her own, after the novelty wears off. What we are planning is a little home out in the suburbs where we can see the grass and little flowers growing up and to have a little sunshine. I have been doing a lot of thinking lately, and a lot of planning as to just where we will live, and I haven't made up my mind yet. Very likely, though, it will be in Newton. We both think it is a nice place to live and in time, something definite will be decided."

BUDDY said that he was practicing a tuneless little bit that he says he intends to dedicate to his wife. It is full of roses, sunbeams and love. He had not decided on the title yet, but it was a mighty good song. He said that he and his wife will leave New York by boat Friday night, arriving in Boston on Saturday morning. His plans for a Florida honeymoon have been temporarily postponed because of business. After the business was settled, he and Louise planned to depart for the golden sands and sighing breezes of Hollywood, Florida, there to lead a truly idyllic existence for a time at least.

As for the future, that was to be decided later. Louise was deeply concerned for the right place for BUDDY to be so that his career could be most profitably furthered. "I guess Louise is right about that" said BUDDY and grinned. "Maybe New York would be a better place for me to work. Anyhow, we won't make any definite decisions about that for a few weeks."

Louise had said that BUDDY ought to have his voice cultivated and that she felt like New York would be the best place for this as that was where the best vocal instructors lived.

"Suggestions that I'm going to get a divorce" Louise said at the time "are silly. You just don't get a divorce after being married only five days! I'll just keep on smiling and things will work out for us both." Evidently things did not

work out as they had planned and another riff developed. And, in April of 1942, Louise divorced BUDDY in Reno, Nevada. Their seven-year marriage produced two children - Thomas and Kathy.

BUDDY'S NEW ROMANCE

A few months after Louise divorced BUDDY, he met and fell in love with Nedra Sanders, at the time, 23, who was from Chicago and who was once chosen as "America's most beautiful brunette model" in Las Vegas, Nevada. Nedra's dark beauty had glowed from magazine covers and from the pages of swank magazines for several years. She was a central figure in an amazing murder case. She was the divorced wife of a husband who killed her baby son, and her mother, on March 22, 1941. The husband was given a double-life sentence in Illinois State Penitentiary for the crime.

Insanely jealous of his beautiful wife, he attacked her, their two-year old son, Douglas, and his mother-in-law, in their home in Berwyn, a Chicago suburb, with a hunting knife. He said that his wife had been forgetting him and was getting more pleasure out of the company of the artists for whom she modeled. He said that he could not bear the thought of a divorce. However, she was granted a divorce shortly after the husband's committment. Nedra then moved to Hollywood in quest of a movie career, and met BUDDY there at one of the studios.

On August 9, 1942, BUDDY CLARK and Nedra Sanders were married in Las Vegas, Nevada. The marriage which came as a surprise to many of the former Boston singer's hub and New York friends, was performed by Justice of Peace Mahlon Brown in a short simple ceremony at the famous desert city. The CLARK's honeymooned at Yosemite National Park and then returned to make their home in Hollywood.

In BUDDY's dressing room a few weeks later at the Keith-Boston Theatre, where he was singing for the first time in ten years (and getting a rousing welcome) Nedra happily confessed that the stork would visit them late in May, 1943.

Nedra and BUDDY had met for the first time at a Hockey match, and Nedra never missed a match after that! They also had in common, a love for baseball and football, boxing and tennis matches - most of which Nedra had grown to love since her marriage to BUDDY.

She had also learned all about smoking pipes, and was proud of the fact that she could select a pipe for her husband which pleased his connoisseur's taste. In short, this marriage was an amonaly in show business - an old-fashioned, have-fun together partnership.

Both had already been married once, unhappily, and they didn't like to talk about that. At this point, they were more interested in speculating as to the sex of their expected offspring. They wanted a boy, but would naturally settle for a girl that looked like her mother. In late May of 1943, a daughter, Penny, was born to the CLARKS.

NAME "GOLDBERG" LEGALLY CHANGED TO SAMUEL BUDDY CLARK

Although BUDDY sang professionally as BUDDY CLARK, his name was still Samuel Goldberg, and in March 1938 he began proceedings to have his name legally changed to Samuel BUDDY CLARK.

He met with opposition in the person of one Harry Lincoln Clark at the time 43 years of age, a Jamaica plain man, who traced his ancestry back to Thomas Clark, first mate on the Mayflower. He protested the right of Samuel Goldberg's changing his name to "CLARK." He himself was the father of eight children and was a construction engineer employed in the city of Boston Park Department.

BUDDY was twenty-six at the time and was already known professionally as BUDDY CLARK in spite of the tenor Buddy Clark, earlier mentioned in conjunction with a Gus Arnheim Victor record. Our BUDDY used this name on radio, in films, on records, and on the stage.

Harry Clark's protest was revealed by Arthur W. Sullivan, Register of Probate of Suffolk County, after the Jamaica plain man had entered an appearance. Mrs. Marion Clark, his wife, told newsman that "We are quite proud of our family tree and Thomas Clark the Mayflower's first mate settled in Plymouth in 1628, and my husband's family on his mother's side goes back to John Alden."

In his petition before the Court, Goldberg (BUDDY) stated he was known professionally as a radio, stage, recording and screen artist by the name of Samuel BUDDY CLARK. Goldberg, who grew up in Boston's West End was living in New York City at the time of the filing of the protest suit.

Harry Clark testified that he was a grandson of Joshua Clark who married Suzzana Smith, who was a great-great-great granddaughter of Priscilla Alden and he asked that he be heard on the matter before the court made a final decision.

Joshua Clark left a fund to provide a yearly "Clark reunion" of which Harry Clark was a leader. Mr. Clark noted that he was noted as an amateur walker, having won many hiking trophies.

Goldberg, who wished to be CLARK legally, says the reason for the change is that he is known on radio, stage, recordings, and in theatres and movies as BUDDY CLARK and he wanted to make it legal as well as professional. He was appearing in New York at the time, having been on the "Lucky Strike Hit Parade" radio program for two years.

Harry Clark, in his testimony in objecting to the right of Goldberg to change his name to CLARK, argued that BUDDY was

using the law to legalize an alias. He told the court that he was born in Hinsdale, New Hampshire and that he would plead his case without an attorney. He told the Judge that he descended from the first mate of the Mayflower, and that his branch of Clarks had been in this country 318 years. He offered the court a script of a radio play, "The Goldbergs" which had run on the networks for years, and described it as descriptive of a "lovely Jewish family"! He could not understand why if these Goldbergs were satisfied with their name that Samuel Goldberg couldn't be satisfied with that name.

The objector explained that he had taught his children that they had something a little beyond that given to other people because of their name and the history of the Clarks. He cited trips to Plymouth Rock with his children, to impress upon them the significance of their ancestry and related history of Clarks who had fought in all the wars of this country, including his personal experience in the Mexican war.

"We try to keep the name high and teach those who come after us to keep it as high as those who preceded us" Harry said. The witness told the court that he had felt a Jewish name was no detriment to a man in this country today, but Judge Dillon inquired: "What difference does that make?" The witness did not continue along this line but cited the names of Jewish citizens of Boston who had achieved fame with their Jewish names, such as Brandies, Schuman and Vorenberg.

Attorney David C. Ganak, appearing for BUDDY CLARK, told the Court that there were twenty Samuel Clarks listed living within fifteen miles of Boston, but that none of them had appeared in opposition to the change in name as was requested by BUDDY.

Judge Dillon said that he would take the matter under advisement, and the principals left. Before the Judge departed to chambers, a Minnie C. Clark asked to be heard. Court officers chased out after Goldberg (BUDDY) and Harry Clark, and they returned as Minnie Clark testified that she had always felt "Goldberg" was such a charming name. "I'd like to be named 'Lichtenstein'!" - she told Judge Dillon.

When Minnie Clark left the stand, Judge Dillon announced that he would grant the petition. During the woman's testimony, BUDDY and Harry Clark sat side by side on a witness bench, and after court shook hands. On May 5, 1938, Judge Dillon handed down his decision in favor of Samuel BUDDY CLARK Goldberg who became BUDDY CLARK legally. And BUDDY's wife Louise, also became Mrs. BUDDY CLARK.

BUDDY CLARK CITES CHAGRIN IN \$5000 SUIT

In April of 1937, BUDDY CLARK told a jury in Suffolk County Superior Court that he was mortified, humiliated and embarrassed and subjected to mental anguish and made very nervous by a charge that he had stolen salt and pepper shakers from a Brooklyn restaurant. BUDDY was suing The Georgian, Inc., a restaurant corporation for \$5000 for alleged false imprisonment and slander.

BUDDY testified that on November 6, 1936, after a radio broadcast in New York he met his best friend, Mr. Albert Stearns of Dorchester, a dress manufacturer, and Joseph Barron of nearby Brighton, Massachusetts.

BUDDY said: "I had previously been invited to a house party in Brooklyn, and I invited Mr. Stearns and Mr. Barron to go along with me. There we met a girl whose name I can't remember now, and all four of us started home together. On the way, we decided to stop for a bite at the Georgian on Harvard Street, near Coolidge corner. We had toast and coffee, and I took the checks. The others had started out and I had just paid the check when the manager grabbed me and told me to put back the salt and pepper shaker, which, he said I had stolen. We moved out to the door and on the sidewalk, the manager said he was going to call an officer; and again, he accused me of being a thief. We went in search of a police officer and returned with a Sergeant and a policeman. After some discussion, the Sergeant said: 'Get along and don't come back here.' I felt pretty bad about this. I was hurt that anyone should call me a thief. I was pretty burned up and nervous."

Mr. Stearns was also suing the restaurant corporation for \$3000. Judge Joseph Sheehan presided at the hearing. On May 11, 1937, BUDDY was given a \$2.00 verdict by a Suffolk Superior Court jury in his suit against the restaurant. At the same time, the jury which deliberated more than four hours, returned a verdict in the same amount in favor of Mr. Stearns.

Both BUDDY and Mr. Stearns had declared during the trial of the suit that their liberty had been restrained by the manager, when they alleged they were unjustly accused of having stolen a set of salt and pepper shakers.

BUDDY CLARK'S UNTIMELY AND IRONIC DEATH

There have been numerous and conflicting versions regarding the circumstances when BUDDY CLARK was killed in a plane crash in a Los Angeles residential area on October 1, 1949, about 9:00 P.M.

BUDDY at thirty eight dies in a local hospital of severe head and internal injuries about an hour after the fatal plane crash. After a plasma transfusion and oxygen failed to rally him, death apparently was caused by head injuries.

Five other passengers included radio commentator Sam Hayes, and his wife Sally; Frank Borend of Beverly Hills, and NBC executive; James L. Hayter of Los Angeles; and Jennings Pierce of North Hollywood. Mr. Hayter was piloting the

*Buddy Clark(cont'd)

plane, a two-engine Sessna, police reported. It was believed it was a chartered plane.

Traffic controller Robert Buttermore at Lockheed Air Terminal, at Burbank, said the pilot radioed the tower there at 8:56 P.M. for help in landing because of a low fuel supply. Those in the know aver that the Pilot refused to pay the amount of \$1.00 per gallon of gasoline before take-off.

Wreckage was scattered for a 500-foot stretch on Beverly Boulevard, near Rampart Street. Sam Hayes, believed the least seriously hurt, was able to describe the crash to a reporter: "We were circling over Los Angeles, preparing to land at Burbank, when the pilot switched over to a spare fuel tank, but the line was closed. That's when he decided to make a forced landing in the street. It's a miracle we're alive, and that no one on the ground was killed."

The party was returning from the Stanford-Michigan Football game which was played at Palo Alto, California, a National Broadcasting spokesman said. Hayes was scheduled to appear at a 10:00 P.M. newscast. Mr. Hayes suffered serious head injuries, and his wife, Sally, a possible broken ankle. Others involved received head injuries and brain concussions.

Survivors of BUDDY CLARK were his widow, Mrs. Nedra Clark, and three children. Two of the children were from his first marriage - Kathy, 9 and Thomas 11 - and Penny, 6 his and Nedra's daughter. Also surviving were his mother and a brother Mack, of New York City.

Funeral services for BUDDY CLARK were held at 10:00 A.M. on October 3, 1949, at the Church of the Recessional, in Forest Lawn, with Rabbi Morton Bauman in charge.

Among the Pall-Bearers were Frank Sinatra and Clark Dennis. Among the mourners were Phil Harris, Dinah Shore and George Montgomery, Kay Kyser, Bob Crosby, Margaret Whiting, Jimmy Wallington and Jimmy McHugh.

SEVERAL IRONIC INSTANCES INVOLVED

First of all, it was ironic that BUDDY CLARK should have been on that plane in the first place, as he was not even scheduled as a passenger in spite of the fact that BUDDY did most of his travelling by plane. That fateful night found Announcer Del Sharbutt cancelling his seat on the plane, because of an announcing commitment that suddenly came up. When this matter was revealed, BUDDY jumped at the chance to ride in the plane, as he had a radio show to do that night. It has been said, whether true or not, and the matter has never been verified, that BUDDY was the only passenger in the plane who was not strapped in his seat! Another note of irony was the word that all of the seats had been taken and it was reported that BUDDY was sitting all right, but of all things, either on a milk case or perhaps a crate of some kind!

Another note of irony is the fact that Del Sharbutt who cancelled his flight reservation on that plane, was born in the same town, Fort Worth, Texas, as was this writer! Although Del and I had never met personally, I do recall having seen him in Fort Worth in February of 1934, either at the Fat Stock Show, or in the Texas Hotel there - or in a radio station in the Hotel. At that time, I played the Bugle in the American Legion Bugle and Drum Corps from Waco.

We had played for the Fat Stock Show and later that day, we also played over the radio station in the hotel there.

Naturally, Mrs. Sharbutt (Mari Bell, professionally at one time) who knew BUDDY CLARK as an entertainer, and who had high praise for him, would not consider it ironic that Del saw fit to cancel his flight that night! Del has been one of my favorite announcers for many years, and I still listen to him almost daily.

Another note of irony, is the fact that BUDDY had just signed a \$1,000,000 contract with the Carnation "Contented Hour" with whom he had sung and acted as Master-of-Ceremonies for a number of years, and was to have made his CBS Network debut the next night, October 2, 1949! The show was immediately cancelled until a successor could be found.

ACTION SUIT AGAINST OWNERS OF THE PLANE

On June 30, 1950, Mrs. Nedra Clark, widow of BUDDY CLARK, sued the owners of the plane which crashed, and in which BUDDY lost his life, for the sum of \$2,000,307 in damages. She alleged that the plane crashed because it was operated "carelessly and negligently." Three defendants were named. We have no information as to the outcome of this suit.

BUDDY CLARK who was making \$100,000 at the time of his death, each year, left an estate of \$25,000 it was disclosed in April of 1950. Superior Court Judge Newcomb Condee said that the estate permitted the singer's widow Mrs. Nedra Clark and their child Penny to receive only \$500 a month. Likewise, his ex-wife was to receive \$250 a month for support of BUDDY's two children Kathy and Thomas, by her.

Attorneys said that there would be nothing left from the estate in a year, after paying some \$16,000 in taxes and other claims.

Irony, too, we feel, is the tragic death of BUDDY's daughter, Penny, at the age of seven, on August 14, 1950. Penny, a laughing, playful little girl, dashed across a busy intersection to join her playmates and ran directly in front of an oncoming car. The child's nurse told police that she had called to Penny, but evidently the child did not hear her. The driver of the car was not held responsible for Penny's death.

**Eulogies and Discography (To Be Continued)

MAURICE CHEVALIER

compiled by ANTHONY ROTANTE

(Continued from RR 139/140)

The numericals appearing in the extreme right column are the number of Chevalier track titles appearing on the respective LP or LPs.

MAURICE CHEVALIER ON LP.		
10"/25cm Audio Archives LP0026	Scene From 'A Royal Affair'	2
12"/30cm Audio Rarities LPA2300	Curtain Calls Of Yesteryear	4
" " " 2305	Folies Bergere Of Paris	12
" Barclay 920343	Collection Recital	1
" Buena Vista BV3313	'Teen Street' Sound Track	12
" Camden (US) Cal579	Toujours Maurice	12
" " (E) Cdm152	" "	10
" " (F) Cdm1007	" "	4
" Capitol W/SW1301	'Can Can' Sound Track	11
" " T10360	The Young M. C.	
" " T10499	M. C. Sings His Own Songs	
2-12" " SPB010549	M. C. Souvenir 1928-1948	
12"/30cm CBS-Int. 63447	Franco-American Hits	11
" Colpix CP/CPS507	'Pepe' Sound Track	2
" Columbia (US) WL158/WS308	'Gigi' Sound Track, Fr. Vers	
" " CL568	Paris, Je T'aime	12
" " CL1049	M.C.'s Paris (M. Legrand O.)	12
" " M/MS238	Great Songs Of Xmas-1965	2
" " XV69449/50	Promotion Record-Dutch Boy Paint	1
" Decca (US)DL4098 DXD166	Pete Martin Interviews M.C.	
" DL4099	Soixante Ans de Chansons	60
4-12" Decca (Belg.) SXL20142/45A	M.C. (Extraits)	16
12"/30cm " SLK16446P	'Dede' Complet Operette	
" Decca (FR) FMT133078/163078	'La Haut' Complet Operette	
" " FMT133079/163079	Paris, 1900	2
" " FMT133117/163117	Extraits--4 Operettes	
" " FMT133148/133119	" --'Dede' et La Haut'	
" " FST133121	French Stars #1	1
" " FMT215760	Deauville '53	1
" " FMT215890	Poemes, (Jehan Rictus)	5
10"/25cm " FM133140	Printemps	1
" " FM133142	French Stars #2	1
12"/30cm " FMT133577	Escale A Paris	1
10"/25cm " FM133580	M. C. Chante #1	9
" " FM133585	" " #2	9
" " FM133591	" " #3	9
" " FM133596	Music From Disney Films	
" " FM133597	'In Search of the Castaways'	
" " FM133598	Sound Track	3
12"/30cm Disney 1318	A Musical Tour Of France	
" Disneyland ST3916	Maurice Chevalier	14
" Disneyland ST3940	M. C. at 80	10
" Emidisc (E) 2C048-50656	Sounds of 75 Years on EMI	1
" Epic FXS15117	M. C. 'Ma Pomme'	11
" EMI P75	M. C. Originals, 1935-1947	8
" Fontana 6444-031	A Table in Montmartre	2
10"/25cm HMV CLP1640	'A Breath of Scandal' Sound TR.	1
" " DLP1041	French Stars #1	1
12"/30cm Imperial LP9132W	Paris, 1900	2
10"/25cm London (US) W91056	Poemes (Jehan Rictus)	5
12"/30cm " TW91062	French Stars #2	1
" " TW91065	Rendezvous A Paris #1	9
10"/25cm " W91074	" " #2	9
" " W91078	" " #3	9
" " W91079	The Art of M. C.	13
" " W91080	World Of M. C.	10
12"/30cm " TW91183	60 Years of Song	60
" " BPARI46		
4-12" London Int. M46001/4		
" GHS56001/4		

Part 5 LPs (and cassettes) (To Be Continued)

FROM record research

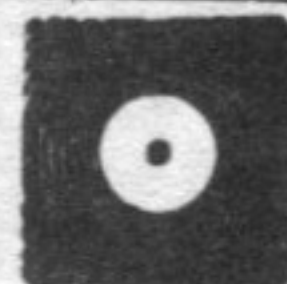
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